

HARMONIA
ORCHESTRA & CHORUS

WILLIAM WHITE, MUSIC DIRECTOR

2022-2023 SEASON
DIALOGUE

HARMONIASEATTLE.ORG

WELCOME TO THE 2022-2023 SEASON OF HARMONIA!



Harmonia's theme this season is "Dialogue," and we hope it will give you plenty to talk about! I personally find that music is the very best spark for conversation, because a particular work will necessarily mean something different to every person who comes into contact with it, from the composer who wrote it, to the musicians who perform it, to the myriad listeners who hear it.

The great thing about a great cultural tradition such as classical music is that with every new work, an artist is responding to other artists. These musical dialogues can take place over the course of days or of centuries, and we all get to eavesdrop on the conversation.

And the conversation continues! This season we'll hear new music from the minds of some of Harmonia's most beloved composer-collaborators, as they respond to the world around them and the music and texts that inspire them.

Musical dialogue isn't just a private conversation between composers. Musicians "speak" to each other every time they perform together, but our "final collaborator" is always the audience. You might not realize just how much you're telling us with your reactions, even small ones, as you listen to the sounds we produce from the stage. On behalf of my colleagues, I thank you for being part of the dialogue this season, and I can't wait to hear what you think.

Sincerely,

William White, Harmonia music director



WILLIAM WHITE
Music Director

The 2022-2023 season marks William White's fifth season as Harmonia's music director.

Maestro White is a conductor, composer, teacher, writer and performer whose musical career has spanned genres and crossed disciplines. For four seasons (2011-2015) he served as assistant conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon, Itzhak Perlman and James Conlon. A noted pedagogue, he has led some of the nation's finest youth orchestra programs, including Portland's Metropolitan Youth Symphony and the Cincinnati Symphony Youth Orchestra.

Mr. White has long-standing associations with a number of musical organizations, including the Chicago Symphony Orchestra, the Pierre Monteux School for Conductors and the Interlochen Academy.

In addition, Mr. White maintains a significant career as a composer of music for the concert stage, theater, cinema, church, radio and film. His music has been performed throughout North America as well as in Asia and Europe. His works have been recorded on the MSR Classics and Cedille labels. Recordings of his works can be heard at **willcwhite.com**, where he also maintains a blog and publishing business.

Mr. White earned a Bachelor of Arts in music from the University of Chicago and a master's degree in conducting from Indiana University's Jacobs School of Music. He hails from Bethesda, Maryland, where he began his musical training as a violist. (You can keep any jokes to yourself.)

Mr. White is also producer and co-host of *The Classical Gabfest*, a weekly podcast about the ever-changing world of classical music.

Concord & Discord

Saturday, February 4, 2023 • 7:30 p.m.

First Free Methodist Church

Harmonia Orchestra & Chorus

William White, conductor



SHEILA BRISTOW (*1969)

When Music Sounds — WORLD PREMIERE

Prologue

Pastorale

Dance

Brendan Tuohy, tenor

ROBERT KECHLEY (*1952)

Hard Times: Antiphonal Conversations — WORLD PREMIERE

Challenging Perspectives

Out of Grief

By Heart

Alex Fang, harpsichord • **Mia HyeYeon Kim**, harpsichord

— **intermission** —

JOHANN SEBASTIAN BACH (1685–1750)

Magnificat in D major, BWV 243

Magnificat

Et exsultavit spiritus meus

Quia respexit humilitatem — *Omnes generationes*

Quia fecit mihi magna

Et misericordia

Fecit potentiam

Deposuit potentes

Esurientes implevit bonis

Suscepit Israel

Sicut locutus est

Gloria Patri — *Sicut erat in principio*

Allison Pohl, soprano • **Danielle Reutter-Harrah**, soprano

José Luis Muñoz, countertenor • **Brendan Tuohy**, tenor • **Darrell J. Jordan**, baritone

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Refreshments will be available during intermission in the Fine Center.

Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

1916 Pike Pl. Ste 12 #112, Seattle WA 98101 • 206-682-5208 • www.harmoniaseattle.org

Solo Artists

Keyboardist **Alex Fang** is currently pursuing a DMA at the University of Washington, where he serves as teaching assistant for the Modern Music Ensemble. He holds a master's degree from the San Francisco Conservatory of Music and a bachelor's degree from Northwestern University. Throughout his studies, Mr. Fang has immersed himself in solo performance



as well as collaborative experiences through teaching, chamber music and collaborative piano. He recently received first place in the SFCM's Piano Concerto Competition (2022) in addition to alternate-winner prizes in the MTNA Young Artist Performance Piano Competitions in Washington and Illinois, and participated in a Beethoven sonata marathon held at SFJazz (2021). Mr. Fang is excited to continue contributing to Washington's musical community after performing alongside faculty at the Icicle Creek Chamber Music Festival (2022). He currently serves as the collaborative pianist for the Seattle Jewish Chorale.

Keyboardist **Mia HyeYeon Kim** began her piano studies at age seven and is currently pursuing her DMA in piano performance at the University of Washington under Craig Sheppard. She received a Bachelor of Music from Yonsei University in South Korea, a Master of Music from the New England Conservatory in Boston under Victor Rosenbaum, and her Artist Diploma at the Cincinnati Conservatory of Music under Soyeon Kate Lee. A prize-winner at numerous competitions, she recently performed Chopin's Piano Concerto No. 1 as a winner of the UW Symphony Orchestra's concerto competition. An active chamber musician, she has performed extensively with both vocalists and instrumentalists and currently performs with the UW Baroque Ensemble as a harpsichordist. Outside of music, Ms. Kim loves coffee, watching movies, climbing and yoga. She recently acquired her vinyasa yoga teacher certificate and is exploring incorporating yoga into her musical endeavors.



Soprano **Allison Pohl** made her professional debut as Barbarina in *Le Nozze di Figaro* at Boston Lyric Opera. Her work has drawn positive reviews for her "sparkling voice" (outstage.com) and "exuberant" performances (*Opera News*). Of her role in *L'elisir d'amore* at Virginia Opera, *The Washington Post* wrote: "Allison Pohl stood out with a ripe, flavorful soprano and ample character." She made her Seattle

Symphony debut as soloist in Handel's *Messiah* in 2018. Recent engagements include Vashon Opera (Susanna in *Le Nozze di Figaro*, Echo in *Ariadne auf Naxos*), Sky-Opera (Musetta in *La Bohème*) and Bremerton Symphony (Dvořák's *Te Deum*), as well as soloist in Mozart's Requiem with both Symphony Tacoma and Harmonia. A 2016 Seattle Opera Career

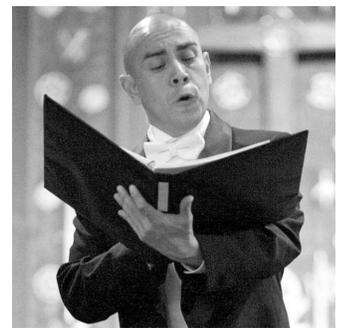


Grant recipient, she performed in the chamber ensemble of their world-premiere *O+E*, a modern adaptation of Gluck's *Orfeo ed Euridice*. Ms. Pohl holds degrees from Boston University and SUNY Purchase Conservatory of Music, and performs as part of the chamber duo Soprello.

Soprano **Danielle Reutter-Harrah** is an avid performer of Baroque, Classical and contemporary music known for her "youthful and light timbre" (*Classical Voice North America*) and "a compassionate calm and a warm, glowing tone" (*The Boston Globe*). She has appeared with Pacific MusicWorks, Baroque Chamber Orchestra of Colorado, California Bach Society, Early Music Vancouver, Boston Early Music Festival, American Bach Soloists, Stanford Chorale, San Francisco Bach Choir, Black Box Baroque, St. Martin's Chamber Choir, Amaranth Quartet, Guerrilla Composers Guild, Prodigal Opera Productions and the Alabama Symphony. Ms. Reutter-Harrah is a founding member of the duo Jarring Sounds, which released a self-titled album in 2012, and appears on a 2015 recording of Haydn's *Lord Nelson Mass* with the Stanford Chorale and the Lawrence String Quartet. She earned her BM from the University of Denver and her MM from the San Francisco Conservatory of Music.



Vocalist, pianist and violist **José Luis Muñoz** has been described as "a fabulous countertenor" with "amazing, powerful expression." He has premiered principal roles in *Juana* (San Francisco), *Monticello Wakes* (Los Angeles), *Yoshinaka* (Seattle), *Kakitsubata* (Köln) and *Magda G* (for which he was featured in the *Los Angeles Times*). In concert he has sung Mozart's Requiem and *Missa Brevis* K. 275, Bach's Mass in B minor, Orff's *Carmina Burana* and Bernstein's *Missa Brevis*. He has appeared with Opera Southwest, Musikpunkt Köln,



Portland Symphonic Choir, City Opera Ballet, Seattle Early Music Guild, E.O.S. Opera (Germany), Federal Way Symphony, Washburn Symphony (Topeka) and San Francisco Baroque Opera. This season he sings Handel's *Messiah* with Symphony Tacoma, Bach's *St. Matthew Passion* with Bach Collegium San Diego and Orlofsky in *Die Fledermaus* at Modesto Opera. Mr. Muñoz is also a soloist at Epiphany Episcopal Church in Seattle.

Tenor **Brendan Tuohy** has been praised by *The Cincinnati Post* for his "big, bold tenor edged with silver," and continues to move audiences both in the U.S. and overseas. Recent appearances include Handel's *Messiah* with the Boise Philharmonic, Nemorino in *L'elisir d'amore* with Tacoma Opera, David Lang's *The Little Match Girl Passion* with Eugene Opera, the role of Rent-a-Cop in the world premiere of Evan Mack's *Yeltsin in Texas*, Rachel Portman's *The Little Prince* with Opera Theater Oregon, Haydn's *The Seasons* and Handel's *Messiah* with Harmonia, Britten's *War Requiem* at the University of Washington, and Haydn's *Theresienmesse* and Beethoven's Ninth at the Grant Park Music Festival. He has also performed in concert with the Oregon Symphony, Seattle Symphony, Pacific MusicWorks and Symphony Tacoma. Later this month he sings Mozart's Requiem with the Bellingham Symphony. Mr. Tuohy completed his academic training at the University of Cincinnati College-Conservatory of Music with a master's degree in vocal performance.



Baritone **Darrell J. Jordan** has been praised for his "shining, beautiful voice" (*Broadway World*), "expressive baritone and facial expressions" (*The SunBreak*), and as "the star of the show" (*Columbia Heart Beat*). He holds a BA in both psychology and music and an MM in voice performance from the University of Missouri, and a DMA in voice performance from the University of Washington. Before matriculating at the UW, he served on the faculty at the University of Missouri, Swinney Conservatory of Music, Columbia College and Stephens College. This season he sings Harlequin in *Ariadne auf Naxos* with Barn Opera, Montano in *Otello* with Pacific Northwest Opera, Don Fernando in *Fidelio* with Puget Sound Concert Opera, and *Carmina Burana* with Tacoma City Ballet. He can be heard on the CD *St. Lawrence Psalter* as well as two upcoming albums from the Seattle Art Song Society, and is a member and co-artistic director of the nationally recognized, award-winning vocal chamber ensemble Vox Nova.



Maestro's Prelude

Dear Listeners,

Tonight's concert is about many things, not the least of which is Music itself.

Many people claim not to enjoy "dissonant" music, but here's the thing: without dissonance, consonance would be meaningless — at least in music from the Western tradition. Dissonance is what gives this music its drive and direction. Our ears have been trained to yearn for resolution to sonic discord, and our brains reward us with little chemical treats when we hear it. This dance of tension and release is what allows composers to create works of emotional drama and narrative dimension.

We begin this program with a new work by Sheila Bristow — Harmonia's choral accompanist, orchestral keyboardist and a favorite collaborative composer — that celebrates music's unique power. In *When Music Sounds*, Sheila has set poems by William Shakespeare, Walter de la Mare and e.e. cummings, poems that take as their subject the reverie, the enchantment and the delirium that we experience when listening to music. Sheila wrote this piece during the lockdown phase of the pandemic when what we longed for most was the very sound of music itself.

Given that music relies on discord to create meaningful concord, it is the perfect medium to project the emotions that arise from the bitter strife that we humans too often find ourselves subject to. This is just what Robert Kechley has done in *Hard Times*, another work written in the midst of the lockdown. In his piece, Bob (a founding member of our ensemble and a longtime collaborative partner) has depicted the societal conflict that arose on the heels of the pandemic emergency, pitting political factions against one another in a battle over medical science.

The *Magnificat* text foretells the coming of a savior who would bring eternal peace to a world full of conflict, but Bach knew better than to give us a work made entirely of just-tuned major chords. His *Magnificat* is a kaleidoscope of textures, moods and colors. The supreme master of dissonance and consonance, he magnifies every phrase in the text and gives us one of the most richly rewarding pieces in the entire repertoire.

In sum, tonight's program features two contemporary composers reflecting on eternal themes and one 300-year-old composer sounding as fresh as though he were writing today. As always, you, the audience, are the essential partner in the musical dialogue, and I hope you leave our concert challenged, refreshed and restored.

A handwritten signature in black ink, which appears to read "William Grant Still". The signature is fluid and cursive, with a long horizontal line extending from the end.

P.S. Our next program, an all-orchestral outing at the Shorecrest Performing Arts Center, presents yet another world premiere, the fifth symphony of Quinn Mason, alongside works of Sibelius and William Grant Still.

Program Notes

Sheila Bristow

When Music Sounds

Bristow was born in August 1969 in Versailles, Kentucky, and currently resides in Tacoma. She composed this music between 2020 and 2022, as the result of a commission from Harmonia, which premiered the second movement on August 1, 2021, under the direction of William White. The complete work receives its first performance this evening. In addition to solo tenor and SATB chorus, the score calls for 2 flutes, oboe, clarinet, bassoon, 2 horns, 2 trumpets, trombone, tuba and strings.

Sheila Bristow is a composer and collaborative keyboardist who currently serves as assistant director of sacred music at Seattle's Blessed Sacrament Church, and as orchestral keyboardist and choral accompanist for Harmonia. In demand as a freelance coach and accompanist, she received her BFA in music composition from Cornish College of the Arts and MM in organ performance from the University of Washington. Her choral works, which have been performed by many Pacific Northwest choirs, are published by GIA Publications and have been recorded on the Parma label.

Bristow's childhood violin teacher, Eileen Lusk, was a founding member of the Broadway Chamber Symphony (later renamed the Broadway Symphony, then Orchestra Seattle and now the Harmonia Orchestra), and as a college student Bristow herself played violin in the Broadway Symphony. "I'm delighted to now be back onstage with the group as keyboardist," she notes, "and am grateful for the opportunity to write for this ensemble!" She began composing the second movement of the work you will hear this evening, *When Music Sounds*, in 2020. Harmonia premiered it at the group's first post-lockdown public concert in August of 2021. The other two movements were completed in late 2022 and will be heard for the first time at this concert.

"Compositions in praise of music usually focus on its healing and ennobling properties," writes Bristow about *When Music Sounds*. "However, in ancient Greek philosophy, music was seen as having great—and sometimes dangerous—power. It was said to affect listeners' moods and moral character, to the extent that Plato banned certain modes from his Republic. With this in mind, I chose to set texts that hint at the more disturbing effects of music. They also allude to various characters in Greek mythology: the dangerous sirens from Homer's *Odyssey*; the legendary singer and hero, Orpheus; and Dionysus, the god of wine and ecstatic dance.

"The first movement, a 'Prologue,' sets a solo monologue from William Shakespeare's *The Tempest*. In Act III, Caliban describes 'sounds and sweet airs'—the enchanted soundscape of the island on which he is trapped. Like the siren songs that lured sailors to rocky shores, these sounds cause disorientation and longing. Caliban's imprisonment is represented by a steady drone in the strings, which grounds the aria despite overlapping phrases of dream music."

The central "Pastorale" sets a 1915 poem, "Music," by the English poet and author (his ghost stories were favorites

of H.P. Lovecraft) Walter de la Mare (1873–1956). The movement "opens with a peaceful scene of nature's response to music—blooming flowers and ecstatic trees. These echo descriptions of Orpheus' singing, which was said to have moved even the stones. The poem continues with another pastoral subject, naiads (water nymphs), and I've included a little dance for them. An interlude with clashing harmonies precedes the more ominous final stanza, which describes music as affecting time itself. Yet the movement concludes bucolically, with suggestions of birdsong."

The final "Dance" movement sets e.e. cummings' poem "Songs VII," from his 1925 *XLI Poems*. This text "is repeated by the chorus as if it were the refrain of a drinking song. Between refrains, the tenor soloist sings slow repetitions of the text, as if entranced by the the bacchanalian vision. Those solo phrases float above another drone, overlaid with fragments of the chorus melody. The movement ends with one last chorus in praise of riotous dancing."

Robert Kechley

Hard Times: Antiphonal Conversations

Robert Kechley was born in Seattle on June 1, 1952. He composed this work on commission from Harmonia during 2020. In addition to two solo harpsichords, the work calls for pairs of woodwinds (including piccolo and English horn), horns, trumpets and trombones, tuba, percussion, 4 violins, 2 violas, 2 cellos and 2 basses. The work receives its first performance this evening.

The music of Robert Kechley is familiar to longtime Harmonia audiences through the numerous works by him that have been premiered by the organization over the past five decades. These vary from arrangements of folk songs and hymns, to major symphonic and choral works, including his delightful Symphony No. 2 ("Ferdinand the Bull"), a setting of Psalm 100 for organ, chorus and orchestra (first performed in September 2000 at Benaroya Hall), concertos for flute (2002) and trumpet (2004), *Running Passages* for 23 solo instruments (2006) and an 11-movement *Folk Song Suite* for chorus and orchestra (2009)—all under the direction of Harmonia founder George Shangrow. In 2011, his concerto for bassoon, chorus and orchestra received its premiere with soloist Judith Lawrence and conductor Alastair Willis. Other ensembles that have commissioned and performed his music include the Northwest Chamber Orchestra, Seattle Bach Choir and Northwest Boychoir.

Robert Kechley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderberg, William O. Smith and others. A member of the Seattle Chamber Singers from its earliest days, he not only sang in the chorus but played oboe and recorder, and played harpsichord for the group's annual *Messiah* performances (as well as countless other works).

Beginning in 1990, George began playing and conducting *Messiah* from a second harpsichord, and in 1998 the organization commissioned Michael Reiter of Tacoma to build a pair of instruments for use in *Messiah* and other Baroque repertoire: these figure prominently in *Hard Times*.

“When asked by Will about composing a new piece,” Kechley writes, “one idea was a concerto for two harpsichords. This evolved into a chamber work that featured two harpsichords but was not a concerto *per se*. Because of the pandemic and concerns about masking, Will suggested building that issue into the piece. I thought of the title *Hard Times* because of a T-shirt given to me a few years ago with the caption ‘These Are Hard Times’ accompanied by a musical staff with unusual time signatures such as $\frac{7}{4}$ and $\frac{11}{16}$.”

The music of *Hard Times* “reflects the polarized social dilemma we face today. In particular, the social elements that came together like a perfect storm going into 2020, causing us to grapple with the very nature of truth in the political arena, and how victims of false narratives can find the trust they will need to see the world with clarity. All of this was then exacerbated by the start of the viral pandemic.

“The first movement, *Challenging Perspectives*, in the context of conflict and unrest, allows disparate factions (antiphonally placed strings, winds and brass) to express their longing to be heard, each with a different mood or style of argument. As the piece evolves, these themes are passed back and forth, whether with sarcastic jeer or thoughtful empathy. The motifs are interrupted, turned upside down, mixed up together — any way an argument can happen.

“In the midst of this, the theme for the coronavirus is introduced in the harpsichords. Now the arguments are even more complex as this theme is put into the mix, just as the virus has muddled the already difficult political and economic landscape. The movement continues to devolve to where the texture is one of hazy confusion with snippets of the themes fighting to be heard. The battle for some kind of unity is brought to a close with a broad chorale of reassurance.

“The second movement, *Out of Grief*, brings to the forefront an issue that we call all share. We have all felt the effects of the pandemic, and we thus have the opportunity to recognize the pain of those with whom we disagree. The music represents a longing to connect, to heal, to learn and retain the lesson of grief. The opening string theme is still about loneliness and isolation even though there is commune with other string players. After a journey through other moods of grief, at the end of the movement the same theme is played with the acceptance of help from other members of the orchestra.

“The third movement, *By Heart*, is a fun rondo with memorable tunes. The term ‘by heart’ goes back to ancient Greece, when the prevailing belief was that the heart was the center of intellect. We use the expression today to mean memorizing something so well that it lives in our very bones. It has been said that the heart is capable of intense joy and sadness, opening us to tremendous insight. It is also clear that these insights are easily forgotten once we return to our day-to-day lives. Hence do we seldom learn well enough from history. These tunes (a couple of which I wrote 40 years ago and are still with me) will feel like home every time they recur and remind us to hold in our hearts the insights elicited by our most cherished experiences.”

Johann Sebastian Bach *Magnificat in D major, BWV 243*

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed the original version of his Magnificat for use during church services on Christmas Day 1723, revising the work sometime between 1728 and 1731. In addition to SSATB soloists and SSATB chorus, Bach utilizes 2 flutes, 2 oboes (doubling oboe d'amore), 3 trumpets, timpani, strings and continuo.

In 1723, Johann Sebastian Bach took up a new post in Leipzig, where he would reside for the rest of his life — in spite of the often unpleasant treatment he received from city officials, which caused him to actively seek other employment on more than one occasion. As cantor of St. Thomas' School and music director for the city's four churches, his responsibilities included producing roughly 60 cantatas a year for weekly services and feast days. During his first year in Leipzig, Bach composed almost 40 new cantatas and re-worked about 20 others from among his pre-existing compositions. In addition, he planned extra-special music for both Christmas 1723 (a *Magnificat*) and Good Friday 1724 (the *St. John Passion*).

In Luke 1, Mary visits her cousin Elizabeth, who is pregnant with John the Baptist. Upon Mary's greeting, the child inside Elizabeth's womb leaps, prompting the expectant mother to commend Mary's faith. Mary's response (Luke 1:46–55) in praise of the Lord forms the text of the *Magnificat*, to which the Doxology is appended. Churchgoers during Bach's time would typically sing this canticle in German (and in plainchant), but high feast days dictated the use of Latin, sung to fully composed music.

The original 1723 version of Bach's *Magnificat*, in E \flat major, interpolated four Christmas hymns. A few years later, Bach reworked the piece slightly, excising the interpolations to allow the piece to be used on any feast day, not just at Christmas. His other significant modification involved transposing the work down a half-step to D major, a highly festive key that benefits from the sound of open strings and better suits the brilliant trumpet writing that begins and concludes the work.

In the opening movement, a jubilant orchestral *ritornello* bookends a concise 45-measure choral setting of Mary's assertion of her faith (“My soul magnifies the Lord”). There

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MARY'S LAMENT

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Pergolesi's *Stabat Mater* paired with a new setting of the text written for Baroque Orchestra, featuring Jenny Spence, soprano and José Luis Muñoz, counter tenor. Free and open to all!

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follows an aria for the second soprano, still in D major and in a sprightly $\frac{3}{8}$ meter, featuring a central minor-key episode for a 41-note vocal run on the word “salutari.” (Bach often employed symbolism in his music, and in the numerical alphabet equivalency prevalent at the time $A = 1, B = 2, C = 3, \dots, H = 8, I = J = 9, \dots, S = 18$, so that $B+A+C+H = 14$ while $J+S+BACH = 9+18+14 = 41$.)

The rejoicing gives way to a more contemplative aria (in the somber key of B minor) in which the first soprano sings Mary’s words about her “low estate,” engaging in a duet with solo oboe d’amore (pitched a minor third lower than a standard oboe). In the last segment, the vocal line becomes simpler as Mary predicts that future generations will consider her blessed.

Bach takes advantage of the fact that the words “all generations” fall at the end of the Latin phrase, using this moment to bring back all of the voices in the choir, initiating a brief but thrilling fugue with a musical motive that appears exactly 41 times. Bach repeats the first of the two words (“omnes, omnes generationes”) so that, as Kenneth Killeffer has noted, each new “omnes” overlaps the preceding “-tiones,” just as the generations overlap throughout time.

A stately bass aria in A major, accompanied by continuo only, leads to an E-minor duet for alto and tenor in $\frac{12}{8}$ meter against sighing phrases from flutes and muted strings. The choir and the full force of the three trumpets and timpani return to evoke “strength.” Bach staggers the vocal entrances for the word “dispersit” but the choir aligns to shout a sin-

gle “superbos,” at which point the tempo suddenly switches gears from an implied allegro to an expansive adagio for seven amazing measures.

Solo tenor engages in a stern aria, marked by descending phrases on the opening word “deposuit” (answered by running sixteenth-note figures from unison violins) as the mighty are deposed from their seats of power. Two flutes provide a pastoral accompaniment for the alto aria that follows; at the very end, Bach sends the flutes “away empty” along with “the rich” by omitting their final cadence, concluding with a single note from the continuo. Next, the upper three solo voices (parts sung by boys in Bach’s time — the Latin word “puerum” translates literally as “boy”) create a magical texture against which unison oboes intone the melody of the chorale *Meine Seel’ erhebt den Herren* (a German-language setting of the *Magnificat* text familiar to Leipzigers of Bach’s time).

The chorus returns for a fugue in an “old-fashioned” style (with only continuo accompaniment) employed by Bach’s musical predecessors, perhaps in response to the mention of “our fathers” dating back to Abraham: unlike “*Omnes generationes*,” this fugue looks backward rather than forward. The final movement opens grandly, with ascending vocal lines rising toward the heavens in praise of the Holy Trinity. At the words “as it was in the beginning,” Bach reprises 23 measures of material from the opening movement to conclude in a joyful blaze of D major.

—Jeff Eldridge

Violin

Leah Anderson
Susan Beals
Lauren Daugherty
Jason Hershey
Maria Hunt
Fritz Klein*
Mark Lutz
Gregor Nitsche
Susan Ovens
Jean Provine
Stephen Provine**
Elizabeth Robertson
Theo Schaad
Kenna Smith-Shangrow
June Spector

Viola

Deborah Daoust
Katherine McWilliams*
Stephanie Read
Sam Williams

Cello

Christy Johnson
Max Lieblich
Katie Sauter Messick
Annie Roberts
Matthew Wyant*

Bass

Jo Hansen*
Kevin McCarthy
Steven Messick

Flute

Virginia Knight Janof*
Melissa Underhill

Oboe

Rebecca Salmon*
Margaret Siple

Clarinet

Steven Noffsinger*
Chris Peterson

Bassoon

Julian Banbury
Jeff Eldridge*

French Horn

Matthew Kruse
Carey LaMothe

Trumpet

Patrick Hunninghake
Nick Simko
Janet Young*

Trombone

Cuauhtemoc Escobedo*
Nathaniel Oxford

Tuba

David Brewer

Percussion

Kathie Flood
Dan Oie*

Harpichord

Wyatt Smith
William White

Organ

Sheila Bristow

** concertmaster

* principal

Soprano

Ann Bridges
Sue Cobb
Karen Dunstan
Susanna Erber
Kiki Hood
Hsing-Hui Hsu
Peggy Hudson
Jennifer Klouse
Peggy Kurtz
Veena Ramakrishnan
Nancy Shasteen
Cassie Van Pay

Alto

Sharon Agnew
Anjali Chudasama
Jennifer Chung
Kelsey French
Deanna Fryhle
Nori Heikkinen
Jenny Hughart
Pamela Ivezic
Ellen Kaisse
Jan Kinney
Theodora Letz
Laurie Medill

Tenor

Dan Charlson
Ralph Cobb
William Ekstrom
Steve Kauffman
Aaron Keyt
Jon Lange
Zach Rude
Lyon Stewart
Rick Thompson

Bass

Gus Blazek
Timothy Braun
Stephen Carl
Michael Hooning
Rabi Lahiri
Jack Meyer
Jeremy Pfister Schneider
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Christy Johnson
Elizabeth Kennedy
& Robert Kechley
Nancy Lawton
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Stephen Provine & Jennifer Caine
Steven & Therese Quig ♪ ♪
Glen Ramsdell
Stephanie Read & Edward Walker
Carol & Gerald Sams
Theo & Barbara Schaad
Nancy Shasteen ♪
& Henry Brashen
Kenna Smith-Shangrow ♪
& Robert Shangrow
James van Zee ♪
William C. White ♪
Rick Wyckoff & Carol Judge

Vivace [\$500–\$999]

Barb & Tom Anderson
Anonymous (4)
Jane Blackwell
David & Julia Brewer ♪
Greg Canova & Barbara Linde
Ralph & Sue Cobb
Lynne & Marshall Coleman
Maryline & Robert Faaland
Tyler Freeman ♪ ♪
Deanna & Craig Fryhle
Gillin Law Group, PLLC
Jim & Joanne Hendrickson ♪ ♪
Maria Hunt & Moc Escobedo ♪
Pam Kummert
Peggy & David Kurtz
Mark Lutz
Katherine McWilliams
& Curt Feig
Susan & David Ovens
Murl Allen Sanders
& Janet Hesslein
June Spector & Max Lieblich ♪ ♪
Ann Thompson
Sam Williams
Matthew Wyant & Bonnie Light
Janet Young ♪ ♪

Presto [\$250–\$499]

Julia Akoury
William Ashby
Judith Baernstein
Rodney Combellick
Deborah Daoust
Suzanne Denison
Miriam Espeseth
John Griffin
Nori Heikkinen
Sue Herring
Jason Hershey
Laura & Michael Hooning
Eric Ishino & Ron Shiley
Carol Jaeger
Sven & Marta Kalve
Virginia Knight Janof
Jan Kinney
Joseph & Helga Marceau
Lila Woodruff May
Mirabella Seattle
Residents Association
Ken & Betsy Robertson
Terry & Karin Rogers
Valerie Ross
Janet & Michael Showalter
Sheila Smith & Don Ferguson
Steve Tachell & Kathryn Weld
Nicole Tsong

Amy Vandergon
Karoline Vass
Anthony & Roselee Warren
Meng Xu

Allegro [\$100–\$249]

Bruce & Janice Abe
JoAn Andenes
Dennis Anderson
Paul Anderson
Anonymous (2)
Virginia Bear ♪
Caitlin Bird
Tom Bird
Timothy & Andrea Braun
Stephen Carl
Dan Charlson
Julan Chu
Jennifer Chung & Aaron Keyt
Michael & Patricia Clarke
Jane Cottrell
Kathleen Dow
Genevieve Dreosch
Cinda Freece
Phillip Gladfelter
Sherman Griffin
Laurie Heidt & Joe Jimenez
Karen Helseth
Peter Henry
Elizabeth Hewitt
Charlotte Hood
John Hopkins & Irene Scheck
William & Irmgard Hunt
Kenneth Johnson
Mary Judge
Rabi Lahiri
Daniel Lee
Emily Leslie
Wini Leung
Anna & Jeffrey Lieblich
Yuh-Pey Lin
Kathleen Lofstedt
Kevin McCarthy
Michael McGoodwin
German Mendoza Jr.
Ellen Milligan
Rebecca Minich ♪ ♪
Christine Moss
Thomas J. Nesbitt
Kara Novak
Karen & Daniel Oie
Yvette & Eric Olson
Lynn Phillips
Jean Provine
Pat Rice
Annie Roberts
Rebecca Rodman

Kathleen Sankey
Ellen M. Smith
Robin Stangland
Maryann Tagney
Richard Thompson
Matthew Tracy
Peter & Tjitske van der Meulen
Jamie Walter
James Whitson & Patricia Adams
William Willaford
Mark Wyoski
Evelyn Yenson
Yu Zhang

Andante [\$50–\$99]

Mark Anstadt • Rich Baldwin
Eva Banbury • Pamela Cahn
Nancy Cella • Eugene Duvernoy
Cynthia Ely • Susanna Erber ♪
Stephanie Gale • Emmy Hoech
Deborah Lamphere
Catherine Lancaster
Audrey Livermore
& Gordon Lagerquist
Patricia Lott • Audrey Morin
Kay Murakami • Cynthia Murphy
Brenda Nixdorf • Jeremy Rosenberg
David & Barbara Sachi ♪ ♪
Pamela Shaw • Margaret Siple
Bonnie Steele
Margaret & Timothy Tewson
Thurbon Tukey ♪ ♪
Lindsay Underwood • Nancy White
Byron & Cathy Wright

♪ *George Shangrow Society*
♪ ♪ *Ostinato Giving Program*
♪ *Commissioning Club*

In Memoriam

Philippe-Olivier Faaland (2)
Rebecca Cardiff McGoodwin
Eugene Smith (2)
Liesel van Cleeff (2)

In Honor of

Julia Akoury
David Brewer
Jon Lange
David & Susan Ovens
Megsie Siple & John Walter (2)
Kenna Smith-Shangrow

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Harmonia, a non-profit 501(c)3 arts organization, wishes to thank all of the supporters who have made our first half-century possible. The above list includes tax-deductible gifts received from August 1, 2021, through January 27, 2023. Please e-mail giving@harmoniasattle.org if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit [harmoniasattle.org/support](https://www.harmoniasattle.org/support) or call 206-682-5208.



About Harmonia

Harmonia Orchestra and Chorus is a vocal-instrumental ensemble unique among Pacific Northwest musical organizations, combining a 70-member orchestra with a 55-voice chorus to perform oratorio masterworks alongside symphonic and a *cappella* repertoire, world premieres and chamber music.

Founded by George Shangrow in 1969 as the Seattle Chamber Singers, from its inception the group performed a diverse array of music—works of the Medieval, Renaissance and Baroque periods to contemporary pieces and world premieres—accompanied by an ad hoc group of instrumentalists for Bach cantatas and Handel oratorios (many of which received their first Seattle performances at SCS concerts). Over the past five decades, the ensemble has performed all of the greatest choral-orchestral masterpieces, from Beethoven's Ninth and *Missa Solemnis* to Stravinsky's *Symphony of Psalms*, Mendelssohn's *Elijah* to Brahms' *German Requiem*, and Haydn's *The Creation* and *The Seasons* to Britten's *War Requiem*. Meanwhile, the orchestra, partnering with world-class soloists, has explored the symphonic repertoire, programming beloved warhorses alongside seldom-performed gems.

After George Shangrow lost his life in a car crash in 2010, the volunteer performers of Harmonia partnered with a number of distinguished guest conductors to carry on the astounding musical legacy he had created. Clinton Smith served as the ensemble's second music director, a period that saw musical growth, new partnerships and increased engagement in the community.

Support Harmonia

As with any performing-arts organization, ticket proceeds provide only a fraction of our operating costs. In order to continue our mission of bringing great music to Seattle-area audiences, we depend on financial support from individuals, foundations and corporations. Every gift, no matter what size, enables us to perform more music and reach more people. Donors are acknowledged in our concert programs (unless they prefer to remain anonymous) and receive special benefits, including invitations to exclusive events.

Harmonia accepts gifts in many forms beyond one-time cash donations, including **financial instruments** such as stocks, properties and annuities. We also encourage donors to consider a recurring monthly contribution as part of our **Ostinato Giving Program**. Our planned-giving program, the **George Shangrow Society**, is named in honor of our founder, and accepts gifts in wills, trusts or beneficiary designations. And our **Commissioning Club** sponsors the creation of new works, including some you will hear this season.

To contribute, visit [harmoniaseattle.org/support](https://www.harmoniaseattle.org/support) or visit the lobby during intermission or after the concert.

Land Acknowledgement

Harmonia acknowledges that our performances take place on Indigenous land: the traditional territory of Coast Salish peoples, specifically the dx̣ẉḍẉʔabš (Duwamish), "The People of the Inside." Harmonia is proud to participate in the Duwamish Real Rent program. (Visit [realrentduwamish.org](https://www.realrentduwamish.org) for more information.)

Harmonia Board of Directors

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OFFICE OF ARTS & CULTURE
SEATTLE



CULTURE

BALANCE

Saturday 🍷 **October 8, 2022** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Rachel Lee Priday violin **Ellaina Lewis** soprano
Darrell J. Jordan baritone

Harmonia opens its season with Rachel Lee Priday playing Barber's rapturous violin concerto, a sparkling overture by Menotti, and an epic new oratorio by Huntley Beyer.

Menotti Overture to *Amelia al ballo*
Barber Concerto for Violin and Orchestra, Op. 14
Beyer *World Out of Balance* **WORLD PREMIERE**

UNFINISHED

Saturday 🍷 **November 12, 2022** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Allison Pohl soprano **Sarah Mattox** mezzo-soprano
Carson Lott tenor **Justin Birchell** baritone

Two masterpieces left unfinished by their composers, each of whom died at tragically young ages (Schubert at 31, Mozart at 35).

Schubert Symphony in B minor, D. 759 ("Unfinished")
Mozart Requiem in D minor, K. 626

MESSIAH

Saturday 🍷 **December 17, 2022** 🍷 **2:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Sunday 🍷 **December 18, 2022** 🍷 **2:30 P.M.**

Bastyr Chapel • 14500 Juanita Drive NE • Kenmore

Ellaina Lewis soprano **Laura Beckel Thoreson** contralto
Zach Finkelstein tenor **Zachary Lenox** baritone

Spirited interplay between two harpsichords, a commitment to singing and playing every note of the score, and a number of special interpolations and traditions: you haven't experienced *Messiah* until you've heard Harmonia perform it.

Handel *Messiah*, HWV 56

CONCORD & DISCORD

Saturday 🍷 **February 4, 2023** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Allison Pohl soprano **Danielle Reutter-Harrah** soprano
José Luis Muñoz countertenor **Brendan Tuohy** tenor
Darrell J. Jordan baritone

Robert Kechley's "concerto" for two harpsichords and three chamber ensembles receives its world premiere alongside Sheila Bristow's pastoral ode for chorus and orchestra, plus Bach's magnificent *Magnificat*.

Bristow *When Music Sounds* **WORLD PREMIERE**
Kechley *Hard Times: Antiphonal Conversations* **WORLD PREMIERE**
J.S. Bach *Magnificat* in D major, BWV 243

SYMPHONIC LEGACIES

Saturday 🍷 **March 11, 2023** 🍷 **7:30 P.M.**

Shorecrest Performing Arts Center • Shoreline

Quinn Mason returns for the world premiere of his new symphony (and conducts William Grant Still's *Poem*), while William White leads the Harmonia Orchestra in powerful symphonic works by Still and Sibelius.

Still *Poem for Orchestra*
Mason Symphony No. 5 ("Harmonia") **WORLD PREMIERE**
Still *Threnody: In Memory of Jean Sibelius*
Sibelius Symphony No. 3 in C major, Op. 52

CHORAL ECHOES

Saturday 🍷 **April 15, 2023** 🍷 **7:30 P.M.**

Plymouth United Church of Christ • Seattle

This concert of choral favorites (featuring music of **Henry Purcell**, **Johannes Brahms**, **Clara Schumann**, **Benjamin Britten**, and many others) presents a series of dialogues pairing works that resonate with one another, either because of their history, a personal relationship between their composers, their subject matter, or some other connection that resounds across the ages.

HOPE & JOY

Sunday 🍷 **May 7, 2023** 🍷 **7:00 P.M.**

Benaroya Hall • 200 University St • Seattle

COLUMBIA CHOIRS

Tess Altiveros soprano **Sarah Mattox** mezzo-soprano
Brendan Tuohy tenor **Michael Preacely** baritone

Beethoven's transcendental ninth symphony. The West Coast premiere of a long-lost choral work by Florence Price. Carlos Garcia's energetic *Vast Array*, composed for Harmonia. All at Benaroya Hall. Don't miss it!

Garcia *Vast Array*
Price *Song of Hope* **WEST COAST PREMIERE**
Beethoven Symphony No. 9 in D minor ("Ode to Joy")

Save the Date

Our spring fundraising

Gala Concert will be

held on the evening of

Saturday, May 13, 2023

